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ESSAY on IRISH MUSIC.

You too, ye Bard, whose varied ravings are
To thong your horses to your Country's lyre,
Whocombe on your immortal strain
Brave pinions fresh in righteous battle-flame,
Sounding now the tuneful tale review,
And colour themes in destined song pursue.

LUCAS.

THE early ages of every nation are enveloped in dark clouds; impervious to the rays of hallowed light. An example, therefore, (says an ingenious Writer) to trace the art of Poetry and Music in their former in this, or in any other country, must be apprehended. They are received with the original inhabitants; for man is both a Poet and Musician by nature. But our bards with those arts does not commence till an order of men, who for some time used both their arts, appears "in the Annals of Ireland" (a)

Inthidherius tract their Music and Books to a very high antiquity. Whether they were derived in indeed—not quite so certain, but it is commonly supposed that the Irish received them from the Melanchians, and the Milesians from some parts of the East. It is certain the Druids and Bards had colleges in Ireland prior to the fifth century. The Bards originally received their education from the Druids, who were the priests of those times; whose laws and tenets were conveyed through the medium of Poetry, and recommended by the charms of Music. Their institutions, however, were always oral; nor had their poetry, nor the inscriptions of the times, suffered them to be committed

(a) Walker's Book, Morn. of 14th June, P. 1; to which elegant and learned work

to writing, so that the education of a young Bard was seldom completed under a dozen years. This accomplished, he was admitted with a kind of Doctor's degree, called Ollamh, supposed sufficiently informed till the death of his office, and sometimes advanced among the Druids.

At this early period the Bards, originally a single order of men, were divided into the following classes, all of which had some concern with Music.

The *Filia*, or Poet, whose office it was to turn the precepts of religion into verse—to compose such day odes, i. psalmamides, martial odes, &c.—to teach them priests—to entertain the chieftains and their guests at public feasts—to animate the army, and raise the cry of war.

"T' applauds the valiant, and the half-crippled;
Dilates, i. scatters, enchant the unmus soul!"

The *Broder*, or legislative Bard, not only made and administered the laws, but it was his duty to chant them to his harp, as he was seated on an eminence in the open air.

The Reader is cautioned for most of the following particulars where respect the Bard.

The St Patrick was singularly, gentle, dignified, and benevolent. His character was remarkable even in his personal appearance, and he possessed the genealogy of his nation.

Beside the above, there was another order, called *Orcagh*, or instrumental performers; who were further distinguished by the instruments on which they played.

The *Cantus*, or *Fingal* *Scoic*, was a solemn ceremony which accompanied the entrance of the tribe. On this occasion, the chief among Deaf holding performed the religious rite, and the pedigree of the deceased having been recited by the *Scriba*, the proprietor of the *Cantus*, who was accompanied with the harp, being assisted in a choir of inferior Bardic and minstrel, and instrument company of women.

The following extract from one of their Hymns, composed on the death of Cuchulain, may give an idea of the ritual solemnity of their complaints, and will set, it is presumed, in intelligible to readers of this and following.

"By the dark rolling waves of Leda, they raised the hero's tomb—
Each at a distance in the company of Cuchullin at the place—
But by thy soul, far I lament that will smother an heart's—
I by Ossig now have the strength of a dragon; I by Tadell I by the eagle's wing—
The path of the birds was sensible—the steps of death were behind thy back—
But by thy soul too of home, in—beneath chaff of Denderlin."

"Then it is not fallen by the hand of the waggion; nay, it was thy blood on the lips of the waggion—
The arrow came like the sting of death in a hawk; nor did the invisible hand which drew the bow perceive it—
Prest to thy soul in the case, chief of the Irish! *Kill!*" (4)

On the establishment of Christianity, the Druids of course vanished, but the Bardic remained, and some of them, being converted, long hymns to the honour of God and his saints. One of them, at least, (Fenach), was made a Bishop by St. Patrick, in the fifth century, and is said to be the author of some of the early Latin hymns. From this time Music greatly flourished in the Irish church, and much that in our tenth century, the abbey of Mungret, near Limerick, in a list of 1300 relics, had

been deposited. (5) About this time the clergy introduced the ancient character of the Rosseburgh church, the Irish not appearing to have had any method of musical notation of their own.

Formerly great part of the Irish music was *monody*, and every chief had his personal *Mae-Cat*. (6) It has been illapprehended that the various nations in which these people were located, had given a melodic quality to their Music, and introduced it among them the same mode. This is however, however, from an idea that the Music of all countries was originally monody; an hypothesis that will admit of debate; and it is, in my opinion, more probable, that various other circumstances, might produce the same effects.

The *ancient Musical Instruments* of the Irish have furnished material inquiry for. The principal were the *Harp* and *Bagpipe*. Of the former they had four sorts, differing in size, form, and number of strings. Indeed, this seems to have been the primitive instrument of many northern nations, and has been supposed to have originated among them. The Irish probably took it from the Britons, and corrupted it in the Highlands and Wales. But it was also well known in the East. Mr. Gloucester describes the passing of several in use with in the time of ancient Thebes. It is not known, from better authority, that it was in this early period the instrument of the Hebrews. The *Saxophone*, indeed, was probably a northern instrument, yet not exclusively so; for we find in sufficient numbers among the Greeks, Chinese, and several other nations. Of the instrument there is also evidence in the Irish *Wise Bagpipes* peculiar to the Highlands, and well calculated to excite their wildness and ferocity to excess; but the Irish Bagpipe is smaller, blown by the mouth, and capable of great force, and expression.

Among the vocal Music of the Irish a Praise would not expect much melody, no account of the apparent harshness of the language; though this may witness, however, in favour of those who assert (though it may be) that the Irish is more musical than even the Indian, or any other European language. (7)

The fate of the ancient Irish Music is said by their early writers to have

(4) *Anglo-Irish Book of Confession*
(5) in Ireland's Monastic Books

(6) *History of Music*, Vol. I, P. 14.
(7) *Wise Bagpipes*, P. 44, and Fig. 220, Appendix, Nos. I, and VII.
(8) *Ibid.* P. 45. See also *MS. A. 1. 2.* in the following Committee.

have been calamitous. In so, it make be in the first place that Dr. Murray explains the treat in relation to the Old Latin name of the Greek *μονοδοι*, without Semantics. (8)

The Irish *Mae* is in four degrees, (play a career) distinguished from the fifth of every other tribe by an infusing spirit, which gives it very tenderness to the heart." (9) An *Irish* *Maestro* has no usual probability, a great degree of tenderness must be allowed to the players, and a wonderful glee and energy in the pipe.

We have passed, on a former occasion, over the *Maes* probably derived a great part of their Music from the Irish, (10) and then we reader is ready to think the Welsh were influenced in the same way.

But we return to our *Narrative*.—At the year 1100, however, the *Bards* were reduced in two following ways. If before, in the chiefing *Bards*, there was no regular government, so as to never exceed as instrumental performers, and so on, and a government was in consequence established, so as to be independent of his master, and then this *Bard* was frequently employed by others still.

It is evident to me the *Irish* *Maed* lost. *Cochlin* found that; his present wife in his former command was a *Maed* *Bridget* a maid, which *Maed* so had full control her master to love, though, in substance, he had no other than an incident with reference to the *Irish* *Maed*, who's *Brigantia*; but of one *Brigantia* may be the petition of several names. The *Irish* *Maed* was not only composed by in the earth used to heresy, but by an exquisite tenderness in singing. In a club given part of him, being induced by the importunities of that religion in which he had been educated, and to which he always sensually adhered. He made a pilgrimage in celebrated name, called *St. Patrick's* *Paradise*, situated in an island in the county of Donegal.—Having made other pilgrimages in the boat, he changed to make the land of the above Lady, and suddenly extirped, "This is the land of subject *Cochlin*," a circumstance that awakened in full sight the real vision of his early attachment.

Cochlin's wife of factless with the first object of his attachment did set

(8) *Wise Bagpipes*, Appendix, No. V.
(9) *Ibid.* No. VI.

(10) *Ibid.* No. VI.

not and his father for all his sin, and the love of Miss Carolan was dropped in the embraces of a Mrs Mary Marguerite, a young lady of good family, though not remarkable for much beauty or vivacity. At this time, it is supposed, he took a small farm near Mullagh, in the County of Limerick, and needed a little health, when his health and body enjoyed respite, and repaid him then faithfully still, in the sequel, they distinguished themselves by giving one half yearly with his last to keep open doors, or supply their table ⁽¹⁾ with the necessities, and much for the benefit of him.

This was probably the circumstance that induced Carolan to remunerate his trusty Servt., and robust son-in-law in payment of Hunter's Dowry. He incurred the penalty on his own head, overtaxed by a sum the Dargy. The doors of the Dowry and Geeny were every while thrown open for his recuperation. He learned to compose his bore, but his son-in-law was so reward his benefactor with a song, made on himself, as a principal branch of his family. Some of the most celebrated of these (and distinguished by the name of the subject) were composed as —— José, Esq. of Maynooth, in the County of Limerick; Negent, Esq. of Castle Nugent, Collooney, and his son John, Miss Grace Nugent—all which will be found in the following Collection. (2)

The execution of several other of his compositions is remarkable.— Tradition says, that O'Reilly, a powerful and turbulent Irish chieftain, was infected by the poison Elizabeth, queen of England, on a visit to her court. Before he left his native country, he assembled all his nobles and neighbours, and gave them a funeral oration at his castle. This ancient Mr. Mac Causan, a gentleman of Leinster, who possessed a happy talent in fictitious poetry, made the subject of a long, (3) which Carolan, his contemporary and friend, set to Music, and Piersone Roremus, or O'Reilly's Psalm, is left a monument to their joint memory. (4)

A Miss Fitzgerald, a Protestant lady of the County of Leogheen, going

to church one Sunday, met with Carolan going to mass. She gave him an invitation to her house, at the third, and his usual politeness, excused himself from a pretended terror of her sex. At parting, he requested she pray, but she passed her way the object of his devotion; and accordingly, instead of pitying, composed the song which is called *Carolan's Despatch*. (5)

Carolan, so happily fat his health and strength, was immediately given to idleness, and always treated his slave with a gift when he wanted him. Once, at the earnest remonstrance of his medical friends, he returned six weeks from his lame Kilkenny, during which his usual gaiety and genial looks left him. At length, unable to contain any longer, he paraded a gait of it to itself so. Immediately as the leaves reached his head, his countenance brightened—his vivacity returned—and he could no longer resist the bewitching draught. Before morning he composed the charming song of *Carolan's Return*. (6)

As to Carolan Bard was a certain method of exposing his Miseries to deny the exhibiting draught was equally fine to attract his listeners. One O'Flynn, the cruel brother of a terrible pestilential lady, whom he then visited, while reciting this lamentation to his wife, told his wife himself, first a pigmy, of what she following is a transcript from a

— What pity Hurl's gates are not kept by O'Flynn!
— So surely a dog would let nobody in.¹²

The sacrifice Bard, we have observed, often pretended to prophecy; and that our Bard might not be thought inferior to any of them, the following story is related of him:—During his last sojourn in a gentry's house a Miss Drew, of an assembly of Shrovetide, but never in his society, as one day drew away his cap, with this distinction to her mother;—“ Some evil Genius (said he) draws me to you; there is not a thing in my heart that does not vibrate a melancholy tone;—I am not doomed to run the long enough of it: but, (said he, sympathetically) the world is full of sorrows within doors.”—The reason is laid

(1) See the following Collection, Number 111, No. 11.

(2) A translation of this psalm was made by Dr. Brady, and is to be found in his Works.

(3) No. VII.

(4) No. CVII.

(5) No. 111 in the following Collection.

aid to have verified the prediction, but what influence can be drawn from this and similar instances, such as left up the soul in ignorance of philosophy.

It is reported, that when General Monk was at Dublin, he had the curiosity to try the general Carolan, by presenting a piece of Irish Music to be played to him, assuring in itself, but probably intended to amuse him. Carolan was delighted with the Music; but went to the forepart of the room, disengaged, and even ridiculed it directly.

At another time, it is said, entering with a physician at some inheritance of the house of an Irish nobleman, he discharged him to a trial of skill. The musician played *Vivat' Regis*, his national organum. Then Baile, Carolan, with wonderful address, repeated it on his harp, though he had never before heard it; and, to increase the surprise of the auditory, added another measure of his own, extempore, in which he copied the note of the Irish harp, in a manner quite astonishing.

It has been observed above, that Carolan was Roman Catholic, and it should be added, that he composed several parts of Saint Mass, which, with great devotion, he performed in the public church, to the spontaneous of the congregation.

In the year 1733, Carolan had his beloved Mary Marguerite, who had lived faithfully in oblique relation with her chieftain, while the Irish O'Byrnes harassed the country. This great strain a gloom upon his mind, and it is thought to have hastened his death, which happened in March 1734, at the house of Mrs. Mac Donor, of Athlone. His Coffin-bearers, upon what probability it occurs at that even in the article of death he called for a dirge of his beloved Queen, which being brought to his earnest importunity, he was not able to forbear but uttered it with this dismal dirge, that it could be hard indeed for two such friends as he and his tag to part without killing; and thus expired. (7)

Carolan was buried in the church-yard of Kilshan, in the diocese of Ardagh, where his skull was fairly object'd ready to be taken from the earth of death, and distinguished from the vulgar multitude by a ribbon appendant thereto.—A circumstance that, which would have exalted the genius of a Youth to the highest pitch of blunting the talents.

One Bard was lamented in an horrible library, written by his intimate friend and companion, Charles, Miss Cibber; but would not suffice to meet the Bard's severity.

Carolan left Sixdarpgreen and so; the latter taught the Irish harp, and published a collection of all his pieces; the most famous of which, with several others therein contained, will be found in the following Collection, as the number of more than thirty.

The public service of Carolan's merit, and the skill in which he is held by the most eminent Professors, may be inferred from the collection of 40 songs of his pieces in our catalogues open and unprinted.

Before we conclude that O'Flynn, the Reader may expect from information as to the origin which form the Collection.—Several there indeed are well known, and have long been familiar with the public; but of some others, there are a few particular too curious to be withheld.

The Derry, or Mc Mahon's Test. No. II. it bid to have till a long time past, the Irish were in a field of battle, when a terrible slaughter made by Cromwell's troops in Ireland.—No. LV. was composed in the reign of Henry VIII. the original words being in honor of the greatest English.—No. XCI. is commonly sung by the Irish Bards, at the plough.—No. IX. XXX. and several others, are remarkable for their high antiquity, as well as beautiful simplicity.

It need only be added, that great pains have been taken to make the basis of families and persons in extraneous would administer of the art here set it appeared with any scruples before, and many of whom would not admit a Bard continually to minister tales. “ It may be proper to be observed, that the Bard may not be condemned for violating rules which could not be construed to propriety; and in which no registered Minister could attempt to induce the people before the time of All-Hallow to leave him.

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* The Tunes distinguished by an * in the Index are reprinted by CAROLAN.

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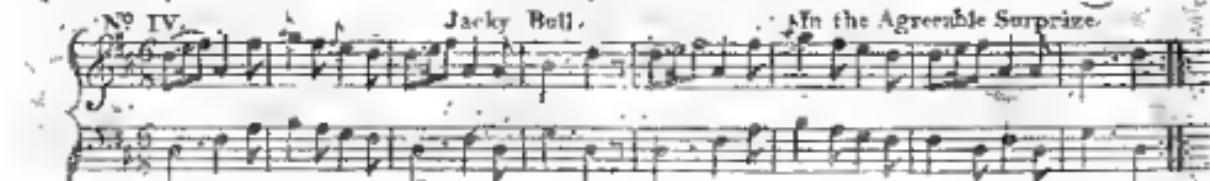
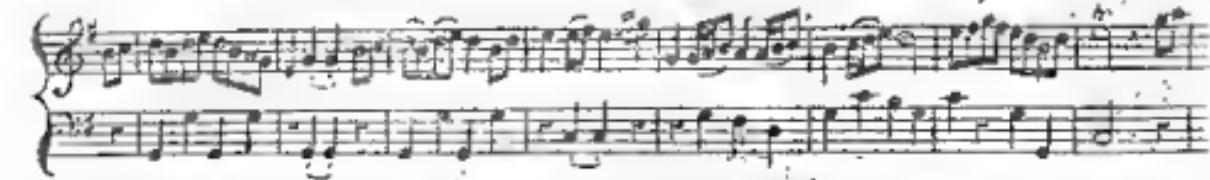
John Nugent.

The musical score consists of two staves of music. The top staff is in common time and features a treble clef. The bottom staff is also in common time and features a bass clef. The music is composed of eighth and sixteenth note patterns, with various rests and dynamic markings like 'f' (forte) and 'p' (piano). The title 'John Nugent.' is centered above the first staff, and 'An Irish Dumb.' is centered below the second staff.

The musical score consists of two staves of music. The top staff is in common time and features a treble clef. The bottom staff is also in common time and features a bass clef. The music is composed of eighth and sixteenth note patterns, with various rests and dynamic markings like 'f' (forte) and 'p' (piano). The title 'An Irish Dumb.' is centered below the second staff.

Captain's Receipt.

In the Castle of Andalusia.



The Irish Hoboy.



4

No VI.

Mr. Casey.

In Fontainbleau.

Musical score for No. VI, Mr. Casey, In Fontainbleau. The score consists of four staves of music in common time. The first three staves are in G major, indicated by a key signature of one sharp. The fourth staff begins with a key signature of one sharp, followed by a section in common time with a key signature of zero sharps or flats. The music features various note values including eighth and sixteenth notes, with some grace notes and rests.

5

G E

No VIII.

The Lads of Dunle.

Musical score for No. VIII, The Lads of Dunle. The score consists of four staves of music in common time. The key signature is one sharp. The music features eighth and sixteenth notes, with some grace notes and rests. The title "The Lads of Dunle." is written above the fourth staff.

N^o IX.

Afriqueen Duble G^{tr}

In the Poor Soldier.

N^o X.

Allen armen.

N^o XI.

Fancy Dillon.

Carolean.

N^o XIII.

Danish March.

N^o XIII.

Gracey Nugent.

Carolan.

N^o XIV.
Port Patrick.

10

Ploughy Connor.

In the Poor Soldier.

Carolan.

Musical score for page 10, featuring four staves of music in common time. The first three staves are in G major, while the fourth staff begins in F major and ends in G major. The music consists of eighth and sixteenth note patterns.

The Irish Girl.

In Rossa.

Musical score for page 11, featuring four staves of music in common time. The first three staves are in G major, while the fourth staff begins in F major and ends in G major. The music consists of eighth and sixteenth note patterns.

11

No XVII.

Major Shandy.

Carolan.

12

No XVII.

Ballinamona Ode.

In the Poor Soldier.



No XIX.

Hugue Ma Fean.



No XX.

Toby in Boston.

Carolean.

13

Musical score for No XX, featuring three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 6/8 time (indicated by a '6/8'). The music consists of eighth and sixteenth note patterns. The title 'Toby in Boston.' is above the first two staves, and 'Carolean.' is above the third staff. The page number '13' is in the top right corner.

Musical score for No XXX, featuring three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 6/8 time (indicated by a '6/8'). The music consists of eighth and sixteenth note patterns. The title 'Irish Trotty' is above the first two staves, and 'In the Beggar's Opera' is above the third staff.

N^o XXII.

Chorus O guitar.

Irish Air. b

The wild Irishman.

The Irish Lilt.

N^o XXVI.

The Fingalians' Dance.

N^o XXVII.

Graham's Molly.

In the Durra.

N^o XXVIII.

The Irish Rag

N^o XXIX.

D'eala Mairi ionadh.



18

N^o XXX.

Mrs Edwards.

Carolian.

19

N^o XXXI.

Dermot.

Slow

N^o XXXII.

Lakes of Dunfe.

29

N^o XXX.

DF Delany.

Carofan.

N^o XXXIV.

Xemon O nock.

Slow

N^o XXX.

Drimas Duff.

Slow

No XXXVI

Mc Dermot Roe.

Carols.



Lary Grogan.

No XXXVII.

Brnk.

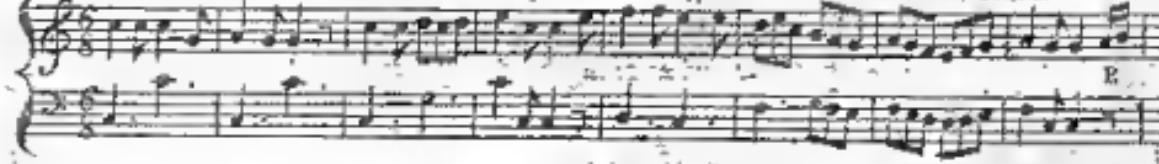
A.



No XXXVIII.

Irish Air.

In Robin Hood.



Nº XXXIX.

O'Connor.

Carolan.



Nº XL.

Irish Air

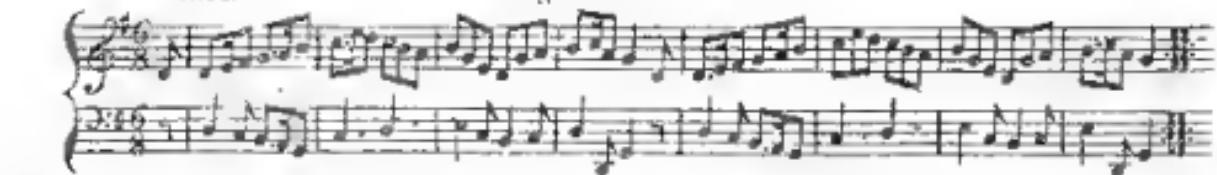
In Love in a Camp.



Nº XLI.

Shambay



N^o XLII.*Largo lento.*N^o XLIV.

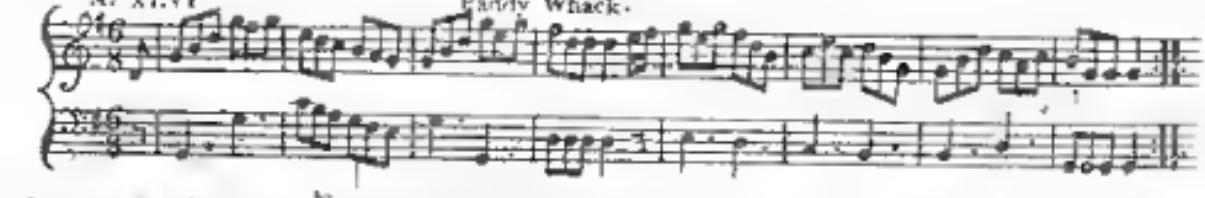
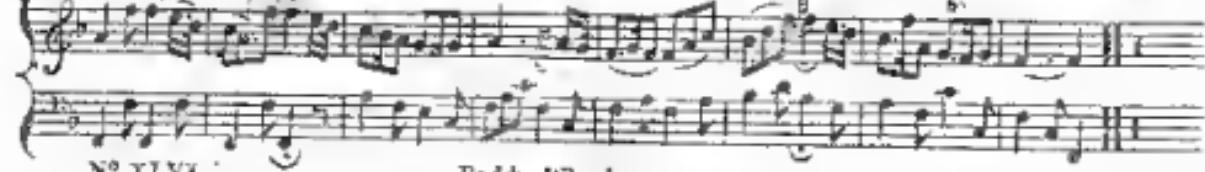
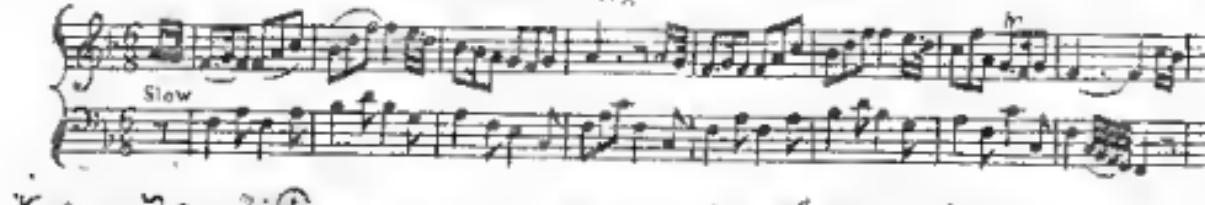
Maurice O' Connor.

Carolan.



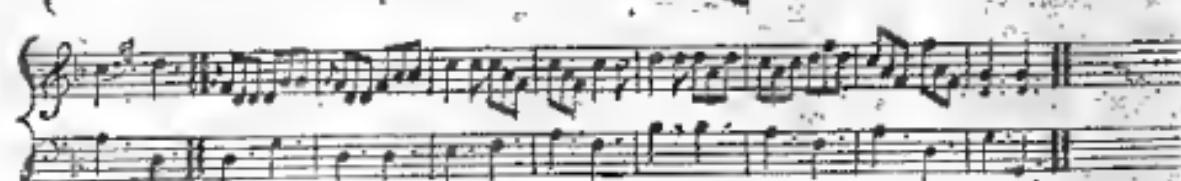
No XLV.

Irish Mad Song.



No XLVII.

Irish Blanket.



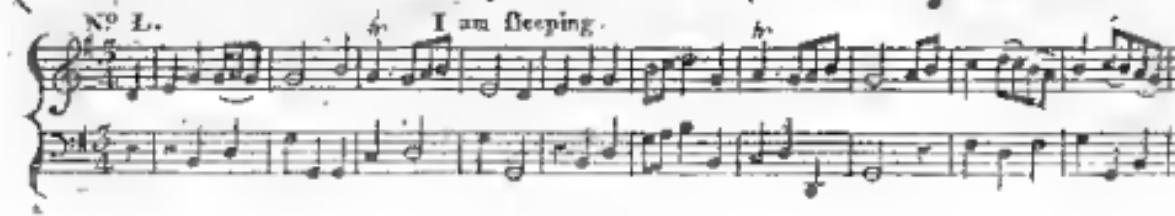
50

N^o. XI.IX.

Molly St. George.

N^o. L.

I am sleeping.



51

Bumper's Squire Jones.



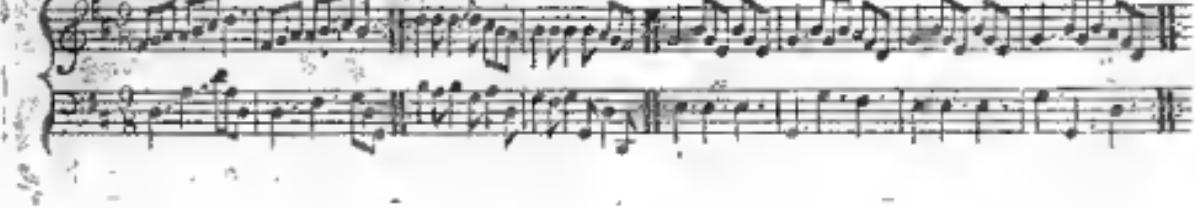
No. LIL.

St. Patrick's Day.

In Love in a Village.



No. LIII.

Chilling a Gig.¹

No. LIV.

Contin.



No. L.V.

John Kelly.

Cacozia.



No. LVI.

Corri Koun Dilgh.



No. LVI.

Muz¹³ Maxwell.

Cardan.



N^o. I.VIII.David Poer, Esq^r

Carolan

N^o. LIX.

Sheen sheesh igus Soufe lam.

47

58

No LXI.

The Rakes of Westmeath.

Three staves of musical notation in common time (indicated by a 'C'). The key signature is G major (no sharps or flats). The first two staves begin with a treble clef (G-clef) and the third staff begins with a bass clef (F-clef). The music consists of eighth-note patterns. The first two staves are identical, and the third staff is identical to the first two.

No LXII.

Speic Smoach.

Slow

Three staves of musical notation in common time (indicated by a 'C'). The key signature is G major (no sharps or flats). The first two staves begin with a treble clef (G-clef) and the third staff begins with a bass clef (F-clef). The music consists of eighth-note patterns. The first two staves are identical, and the third staff is identical to the first two.

59

No LXIII.

Staunt Ri Picib.

Three staves of musical notation in common time (indicated by a 'C'). The key signature is G major (no sharps or flats). The first two staves begin with a treble clef (G-clef) and the third staff begins with a bass clef (F-clef). The music consists of eighth-note patterns. The first two staves are identical, and the third staff is identical to the first two.

No LXIV

The Dantling of the Irish Bears.



No LXV.

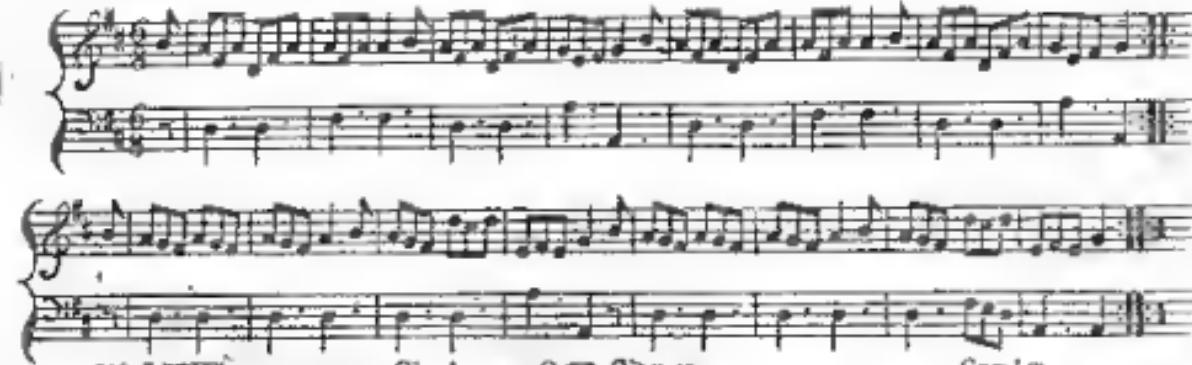
Lord Galloway's Lamentation.



No LXVI.

Irish Air

In the Poor Soldier.



No LXVII.

Charles O'Conor

Carolan



No LXVIII.

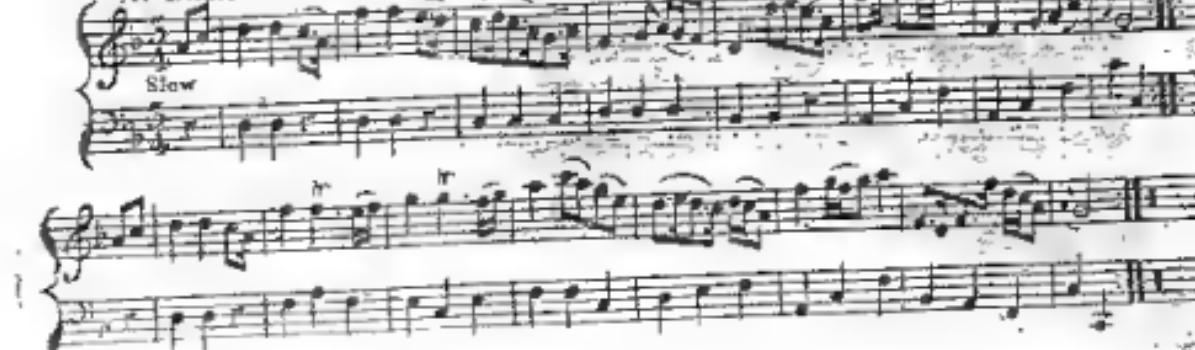
George Reynolds, Esq^r

Carolans.



No LXIX.

Sarsfield's Lamentation.



No. LXX.

Mrs Waller.

Carolan.



No. LXXI.

The general Toast.

In the School for Scandal.

45



No. LXXII.

Irish Air.

In the Poor Soldier.



46

No. LXXII.

M^r Trench.

Carolans.

Musical score for No. LXXII, M'r Trench, Carolans. The score consists of two staves of music in common time. The first staff uses a treble clef, and the second staff uses a bass clef. The music features various note heads, including eighth and sixteenth notes, with some stems pointing up and others down. The score is divided into measures by vertical bar lines.

No. LXXIV.

J. Daly.

Carolans.

Musical score for No. LXXIV, J. Daly, Carolans. The score consists of two staves of music in common time. The first staff uses a treble clef, and the second staff uses a bass clef. The music features various note heads, including eighth and sixteenth notes, with some stems pointing up and others down. The score is divided into measures by vertical bar lines.

47

No. LXXV.

Irish Air.

In the Poor Soldier.

Musical score for No. LXXV, Irish Air, In the Poor Soldier. The score consists of two staves of music in common time. The first staff uses a treble clef, and the second staff uses a bass clef. The music features various note heads, including eighth and sixteenth notes, with some stems pointing up and others down. The score is divided into measures by vertical bar lines.

No. LXXVI.

Miss Murphy.

Carolans.

Musical score for No. LXXVI, Miss Murphy, Carolans. The score consists of two staves of music in common time. The first staff uses a treble clef, and the second staff uses a bass clef. The music features various note heads, including eighth and sixteenth notes, with some stems pointing up and others down. The score is divided into measures by vertical bar lines.

48 N^o LXXVII

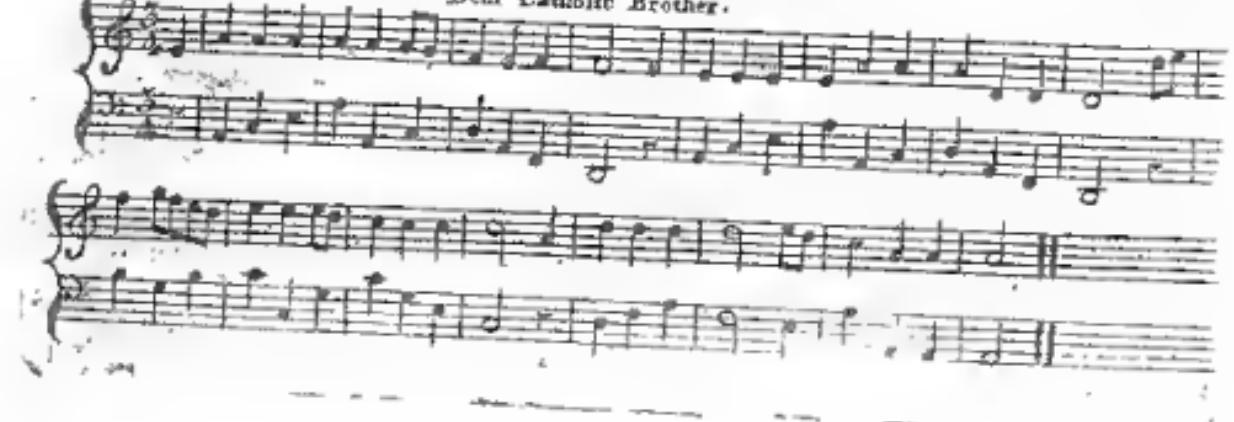
Lillibutero.

In the Beggars Opera.



N^o LXXVIII.

Dear Catholic Brother.



N^o LXXIX.

Mrs Nugent.

Carolan.

49



N^o LXXX.

Tiagharna Mhaighe-co.

Thady Keenan.



50

No. I XXXI.

M^{rs} Poor.

Carolans



No. I XXXII.

Carolans Maggot.

51



No. I XXXIII.

The Major.



52
No. LXXXIV.

No. LXXXV.

Capt. Higgins.

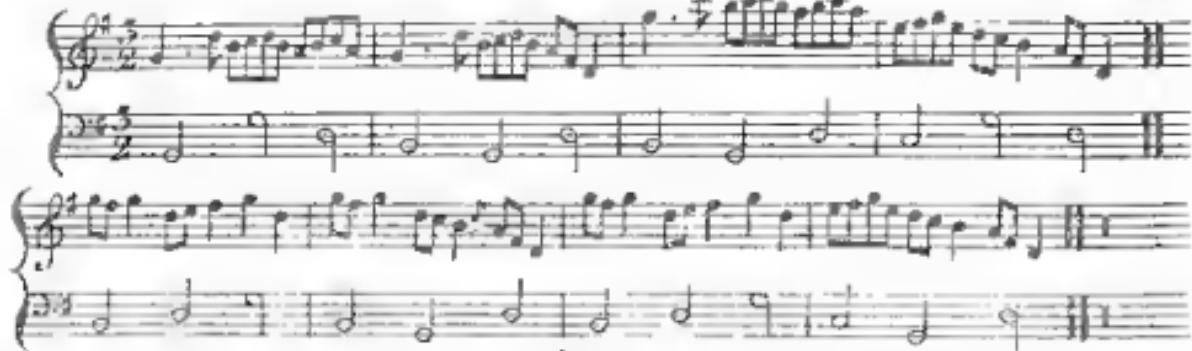
Carolan.

53

Irish Dance.

54 No. LXXXVII.

Ioftrum Ponai.



No. LXXXVIII.

Counsellor Dillon.

Carolian.



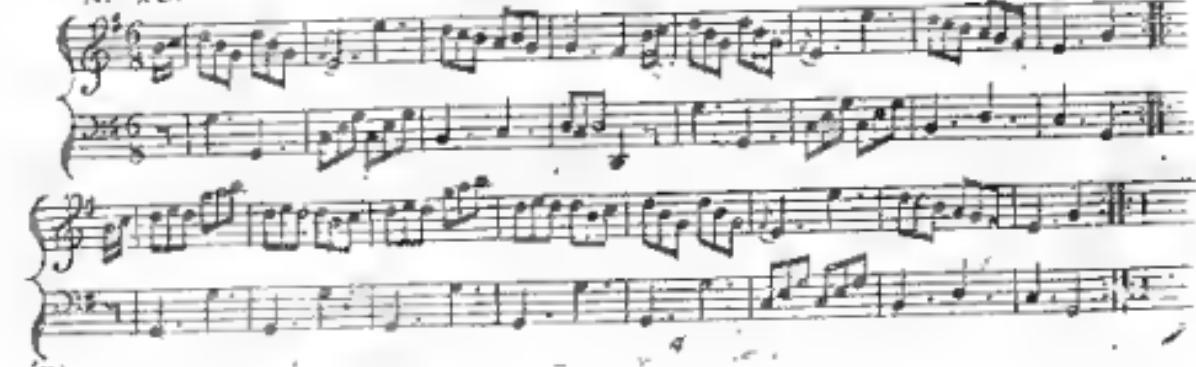
No. LXXXIX.

The high road to Dublin.



No. XC.

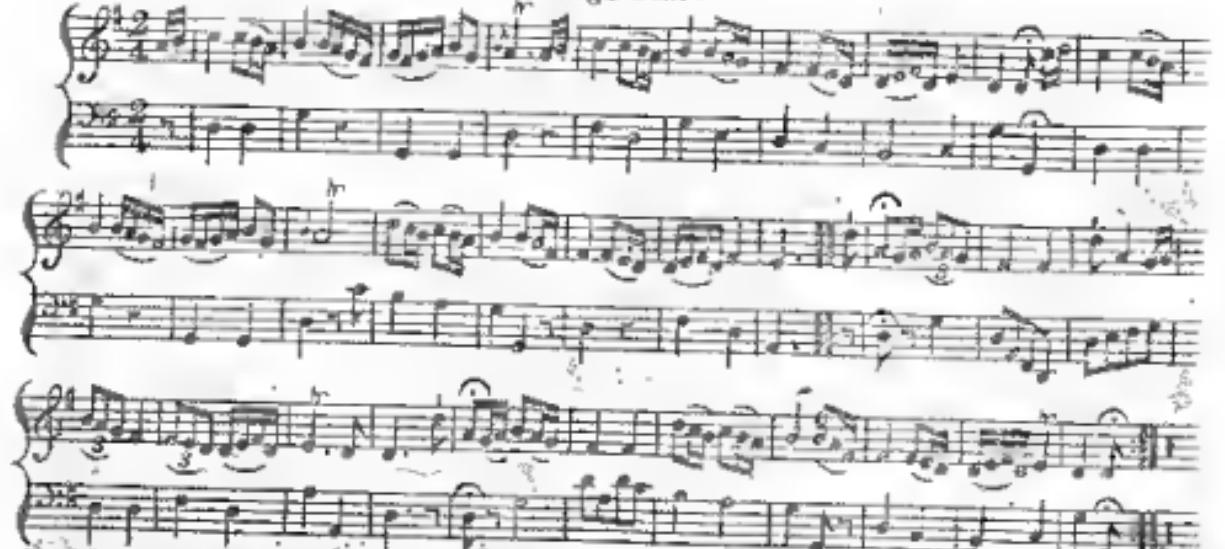
The Irish Widow.



55

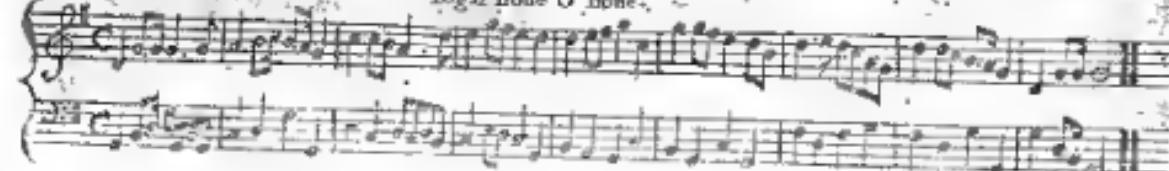
56
No. XCI.

The Plough-Tune.



No. XCII.

Yough-ho! O ho!



No. XCIII.

Thomas Burk.



57

67

N^o XCIV.

Dr O'Connor.

Carolan.

N^o XCV.

Mr. Doneghy's Lamentation.

61



No. XCVI.

Lady Dillon.

Carolan.



No. XCVII.

Lord Louth.

Carolan.



62

N^o XCVIII.Mervyn Spratt, Esq^r

Carolans.

N^o XCIX.

Limbecks Lamentation.



63

N^o C.

Piangere Boark.

Carolans.

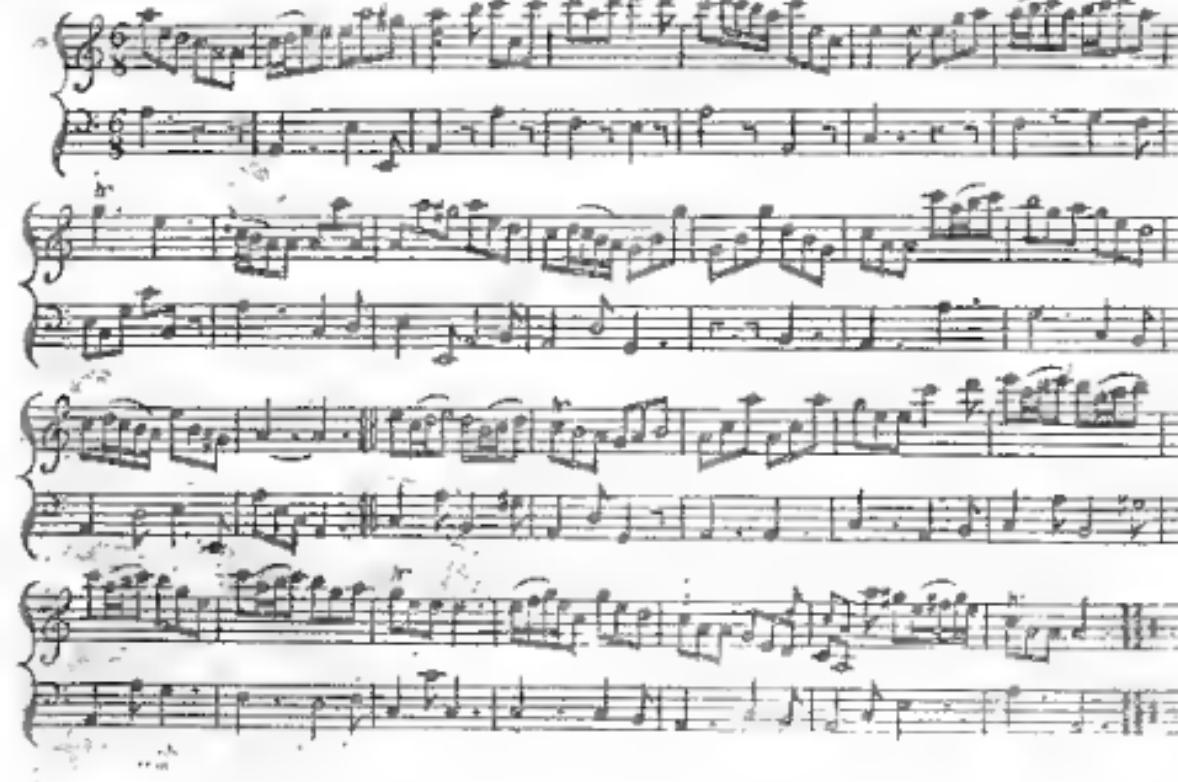


73

N^o C.I.

Mrs. Husband

Carolans

N^o C.I.

The Black Joke.

Musical score for page 65, featuring five staves of music for two voices. The top staff is labeled "The Black Joke." and the bottom staff is labeled "Irish Air". The middle staff is labeled "In the Poor Soldier.". The music consists of six measures per staff, with a mix of eighth and sixteenth note patterns.

66

Nº CIV.

Ancient War Cry.



Nº CV.

Irish Air.

In the Poor Soldier.

67

Nº CVI.

Ally Croaker.



